The Elephant Man

エレファント・マン

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Provided by Toho Towa
American/British co-production

TOWA EMI

Directors Guild of America Award for Outstanding Director
Recommended by the Catholic National Convention of the United States
1980 Golden Apple Awards Best Actor
Winner of the 3rd Media Award for Best Picture
This year's Christopher Bronze Award winner
Special Award at the 25th Cork Film Festival
'80 Avoriaz Film Festival, France
  Grand Prix and Special Critics' Award winner
Time Magazine Top Ten Selection
People Magazine Top Ten Selection
Golden Globe Award Nomination
  Best Picture, Best Actor, Best Director, Best Adapted Screenplay
Los Angeles Film Critics Awards Nominee
  Best Actor and Best Cinematography

Dolby Stereo

Stereophonic Sound
DOLBY SYSTEM®
Noise Reduction – High Fidelity

Explanation

The nobility and vulgarity of the human spirit surrounding a man born with a rare deformity... This film is a true drama about a young man who actually lived in late 19th century England, known as the "Elephant Man," and who lived a life constantly subjected to scorn, hunger, and curiosity.

The shock and emotion of the facts revealed in “The Elephant Man” are unparalleled, and it became a huge hit upon its release in the US, and has continued to receive rave reviews in the UK as well. It was also a leading contender for the 1981 Academy Awards, receiving eight nominations in major categories including Best Picture, Director, and Actor, and was also nominated for seven major categories at the BAFTA Awards, and has already won numerous awards in various countries.

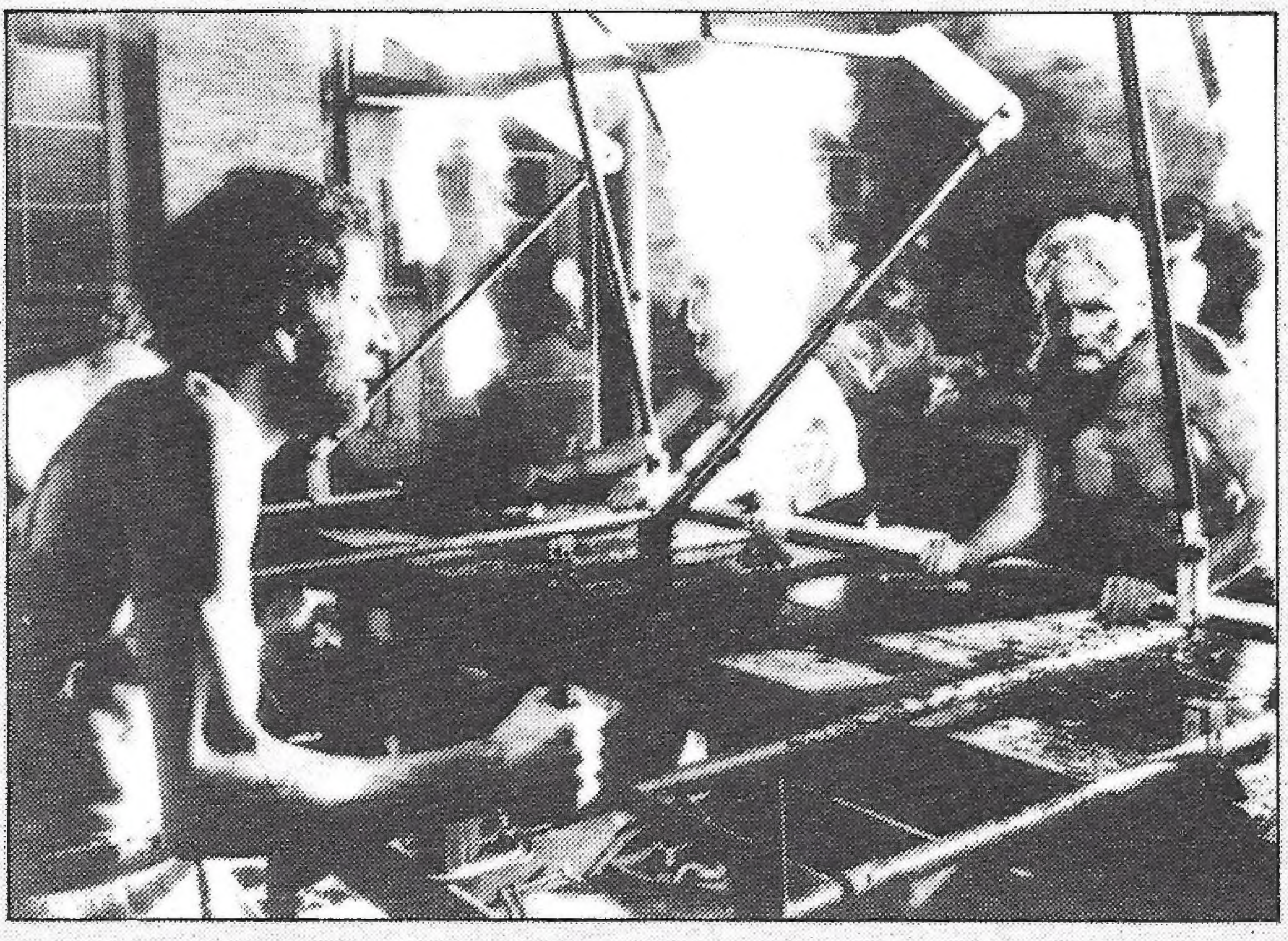
At the end of the 19th century, England was the world's factory, boasting unprecedented industrial and cultural prosperity. Frederick Treves, a talented young doctor at a London hospital, discovers a man in a freak show who is a hideous deformed human being known as John Merrick, also known as the Elephant Man. At first, Merrick is merely a subject for medical research, but Treves discovers that he has a rich intellect and a pure spirit, and from then on, a deep bond develops between Merrick and Treves.

Just as in "The Miracle Worker," Helen Keller, a girl with triple disabilities, transforms from an "animal" into a human personality by learning the word "water," so too does the Elephant Man regain his true humanity in the end. This restoration of humanity, which can be seen as a process of the soul's evolution, is wonderful. However, this beautiful scene, along with its heart-wrenching emotion, is always filled with a sense of crisis and tension, never allowing the audience to let their guard down for even a moment.

Directed by David Lynch, a rising star at just 33 years old, Lynch co-wrote the original screenplay with Christopher De Vore and Eric Bergren, based on all the historical facts and documents surrounding the Elephant Man, bringing to light with astonishing detail the people and times surrounding the Elephant Man.

The film is made even more impressive by the performances of some of the greatest actors in the American and British film and theater worlds, including John Hurt, who gives a truly convincing performance as the Elephant Man, as well as Anthony Hopkins, Anne Bancroft, Sir John Gielgud, and Dame Wendy Hiller.

Furthermore, this film has no relation whatsoever to the stage or other dramatizations. (Running time: 2 hours 4 minutes)



Story

At the end of the 19th century, Britain, the world's factory, was experiencing unprecedented prosperity in industry and culture.

Frederick Treves, a brilliant young surgeon at a London hospital, gasps when he first sees a man known as the "Elephant Man" in a lewd freak show. He had no idea that such a deformed creature, or rather a human being, could exist in the world.

The Elephant Man's real name was John Merrick.

Treves, who had a deep knowledge of anatomy, wanted to study Merrick, so he negotiated with his boss, Bytes, and secretly summoned Merrick to the hospital, where he hid him in an isolation ward on the top floor.

The presentation of Treves' research at the conference garnered an extraordinary response, but the cause of Merrick's deformity remained unknown and there was no cure, leaving Merrick in a hopeless situation. Merrick's estimated age was 21.

Merrick's presence soon came to the attention of hospital director Carr Gomm, who told Treves that he could not keep an incurable patient at the hospital, but agreed to allow him to meet Merrick first.

Merrick's right arm was disabled, making it difficult for him to walk, and his upper lip was abnormally turned up, making it difficult for him to articulate clearly.

The director was deeply moved to discover that Merrick, who was thought to be mute and of very low intelligence, not only read the Bible and recited the Psalms, but was also a kind and sincere young man. He wondered where Merrick, who must have had no choice but to live in adversity from a young age, had hidden such indomitable spirit.

Through a special arrangement with the hospital director, Merrick was able to stay at the hospital, and now for the first time he had a "home."

One day, Treves invited Merrick to hishome. Mrs. Treves, Ann, was deeply shocked by the appearance of the Elephant Man she had heard rumors about, but she welcomed Merrick warmly. Merrick, too, saw in Ann a resemblance to his beautiful and kind mother, and was overcome with tears. "My mother was a beautiful woman..." Merrick muttered haltingly, straining to speak, holding a photograph of his mother that he had never shown to anyone, and Ann had no words to respond.

The director wrote a letter to The Times asking readers to donate to help Merrick's plight, and he did not forget to provide detailed information about Merrick's character.

Merrick suddenly became a celebrity, and people from all walks of life began to visit him. One of them was the famous stage actress Mrs. Kendall, but there were also some despicable men, like the hospital's night watchman, who pestered curious visitors to take their money and use them as entertainment. Meanwhile, Bytes, who had long believed that the hospital had taken his money, secretly took Merrick and headed to continental Europe to perform. This was because the authorities in Britain had banned performances of The Elephant Man.

While he continued performing, Merrick's condition rapidly deteriorated due to the abuse he received, and he was abandoned half dead, but with the help of his fellow performers he managed to make it back to his home country of England.

However, even there, he was met with the same cruel, curious gazes of the people. Stalked by the crowd, Merrick was cornered in the corner of a public toilet and screamed involuntarily.

"I'm a human being!...I'm not an animal!...I'm a human being..."

Treves, who had been worried about Merrick's whereabouts, was delighted by the unexpected reunion.

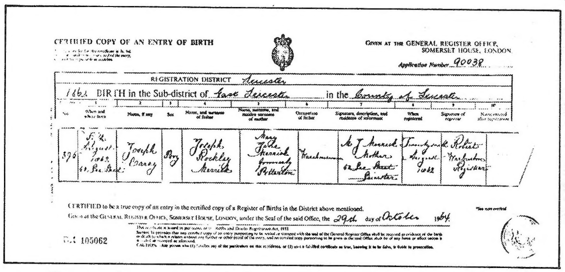
Merrick finally regained his strength through extensive treatment, but his condition worsened and he was diagnosed with a critical condition.

One night, Merrick is treated to a play by Mrs. Kendall, and at Treves' urging, he awkwardly bows to the packed audience, who are cheering him on with applause.

When Merrick returned to the hospital, he was still excited by the dazzling and joyous performance, and thanked Treves several times. That night, alone, Merrick completed the model of St. Philip's Cathedral he had been working on for some time, and wrote his name in clumsy but firm handwriting. This was the only view he had become accustomed to seeing from his hospital window, morning and evening, since his admission.

Then he gave up his usual crouched sleeping position and lay down on his back, just like any other human being would. But it was a position that would be fatal to Merrick. Did Merrick know this and choose it on purpose?

The Real-Life "Elephant Man" and the People Around Him



CERTIFIED COPY OF AN ENTRY OF BIRTH

GIVEN AT THE GENERAL REGISTER OFFICE,
SOMERSET HOUSE, LONDON

Application Number 90038

REGISTRATION DISTRICT Leicester

1862 BIRTH in the Sub-district of East Leicester in the County of Leicester

No.	When and where born	Name, if any	Sex	Name, and surname of father	Name, surname, and maiden surname of mother	Occupation of father	Signature, description, and residence of informant	When registered	Signature of registrar	Name entered after registration
396	Fifth August 1862 50 Lee Street	Joseph Carey	Boy	Joseph Rockley Merrick	Mary Jane Merrick formerly Potterton	Warehouseman	M J Merrick Mother 50 Lee Street Leicester	Twenty ninth August 1862	Robert Warburton Registrar	

CERTIFIED to be a true copy of an entry in the certified copy of a Register of Births in the District above mentioned.
Given at the General Register Office, Somerset House, London, under the Seal of the said Office, the 29th day of October 1964.

*See note overleaf

105062

CAUTION:—Any person who (1) falsifies any of the particulars on this certificate, or (2) uses a falsified certificate as true, knowing it to be false, is liable to prosecution.

●John Merrick's birth certificate (Leicester, 1862)

John Merrick, known as the "Elephant Man," a real-life British figure in the late 19th century, stood out for his bizarreness even among the many deformed humans who appeared at spectacles. This young man from Leicester, central England, suffered from tragic circumstances from an early age and eventually found himself exposed to the public as the "Elephant Man." Discovered in 1884 by Sir Frederick Treves, a physician at a London hospital, Merrick was initially the subject of medical research, but when it became clear that he possessed "a keen sensitivity and a romantic imagination" (Treves), he eventually began to interact with other humans. The cause of Merrick's deformity is unknown, and it is a fatal disease that is incurable even with modern medicine. He died in 1890. This was just four years after he was granted permanent residence in the hospital in 1886, thanks to the efforts of Treves and Carr Gomm, director of the London Hospital. He was only 27 years old.

Because of his rare deformity, a vast amount of research papers, research reports, and memoirs have been written about Merrick, but in addition, Merrick's belongings and the room where he lived have also been carefully preserved as materials.

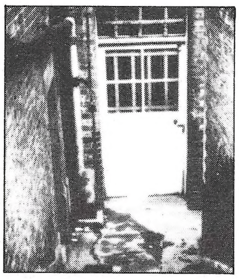
■マッジ・ケンドール夫人
MRS. MADGE KENDAL
(1848～1935)

Her father was an actor and manager, and her brother was playwright T. W. Robertson. She made her London stage debut at the age of four. She later performed alongside the renowned actress Ellen Terry (Sir John Gielgud's great-aunt). The Kendalls achieved renown as a loving couple, and frequently toured the United States. She retired in 1908. In 1926, she was made a Dame. One critic summed up the brilliance of her stage presence with the following words: "Her artistic talent is evident in every line, gesture, and movement. She has humor, variety, and range. When she sets her sights on something, she overwhelms the audience with boundless tenderness and truth."

■サー･フレデリック･トリーブス
SIR FREDERICK TREVES
(1853～1923)

He was a brilliant surgeon at London Hospital who had the deepest connection with John Merrick, known as the "Elephant Man," from their first meeting in 1884 until his final days. He had a deep knowledge of anatomy. He served as special surgeon to successive British royals, including Queen Victoria, Crown Princess Alexandra (later Queen of Edward VII), and King George V. He performed an appendectomy on King Edward VII just before his coronation, ensuring the ceremony went ahead as scheduled, for which he was knighted. He was also a prolific writer, publishing numerous books in an elegant and refined style that dealt with medical, pastoral, and historical subjects.

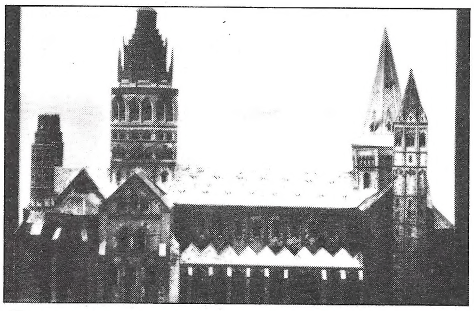
His books on John Merrick include "The Elephant Man and Other Reminiscences" (1923). There are words in the book that are the basis for writing the screenplay for this film. In it, there are words that are written in tribute to Merrick's death: "In terms of the model of humanity, Merrick was vile and loathsome, but his soul, if it were in living form, would have the features of a slender, heroic figure, with a radiant brow, pure limbs, and the shining eyes of indomitable courage.



● Exterior of the room where Merrick spent the last four years of his life (London Hospital)

● Merrick's hat and mask (London Hospital)

● Merrick's armchair (London Hospital)

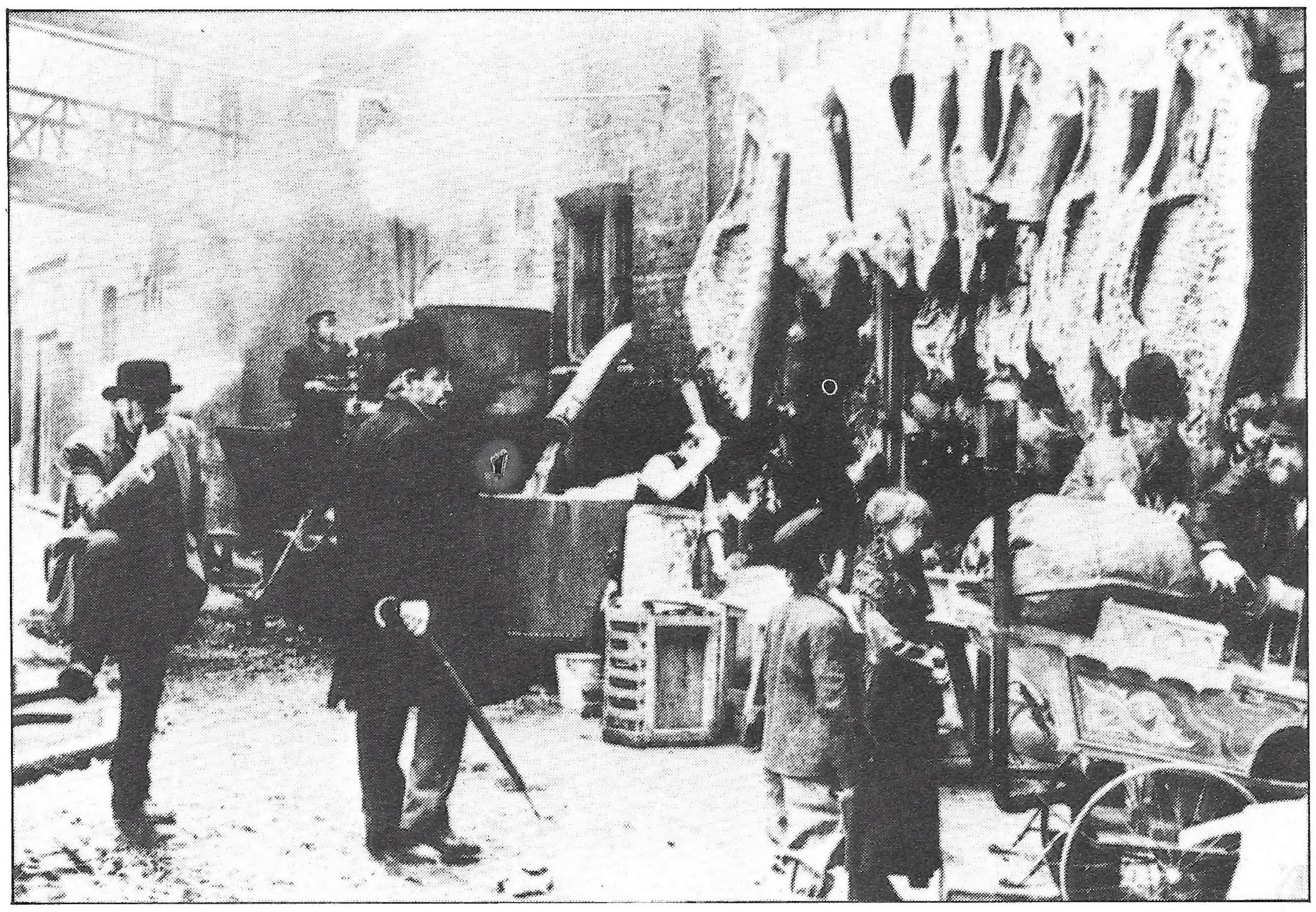


● Merrick's model of St. Philip's Cathedral (London Hospital)

Crystals Born From Encounters

Movie Critic

Masahiro Ogi



It is likely that throughout the long and wide history of mankind, there have been countless people in all parts of the world and in all eras who resembled the Elephant Man, or even more incredible and bizarre creatures.

However, most of these people were either inherently physically weak, or were unproductive and found it difficult to become financially independent, or, more crucially, they were despised, oppressed, hated, feared and rejected by society, and through rejection and alienation they were wiped out "behind the scenes" without ever coming to the surface. In other words, they were never able to find a situation in their lives other than "loneliness."

In the case of John Merrick, the real-life "Elephant Man" of Victorian London in the late 19th century, towards the end of his short life (he died at the young age of 27), he had a dramatic experience of "meeting" Frederick Treves, a surgeon at a London hospital, towards the end of his life (he was a young man in his twenties with no sexual dysfunction). The surgeon happened to see a poster for the Elephant Man in a sideshow tent in the outskirts of town, and was seized by academic curiosity. Because of this "moment," Merrick's existence became known throughout Britain. Not only that, but the "fame" of his existence only grew exponentially after his death...

1923: Publication of Treves' memoir, "The Elephant Man and Other Memories"

1973: Publication of Ashley Montagu's documentary "Elephant Man: A Study in Human Dignity"

1977: the stage play "The Elephant Man" by Bernard Pomerance was performed. In Japan, it was performed by the Shiki Theatre Company in 1980.

1980: Brooksfilms releases the film "The Elephant Man"

Over the course of a century, news of the "Elephant Man of London" continued to grow on a global scale, making him a "super-famous" figure.

This brief encounter between Merrick and Treves may seem like a coincidence, but it wasn't. For one extremely disabled person to leave a mark on the world a century later, a historical and regional necessity was absolutely necessary. That is, the setting of late 19th-century London. Medicine and the natural sciences were awakening with immense confidence to the essence of modernity, resulting in spectacular inventions and discoveries. At the same time, the unrelenting growth of industrial capitalism unleashed various contradictions, giving rise to welfare ideas aimed at the vulnerable, and, for example, the International Red Cross embarking on a path toward idealism. In such an era, the chances of a young surgeon encountering a strange individual in London, the capital of the world (and by that I mean only Europe and the United States), were, in fact, all too high. To make a crude analogy, it's hard to say that even the Anglo-Japanese Alliance of 1902 was without such a phenomenon. "Salvation where there is no salvation! Culture where there is no culture..."

X

The film was based on the aforementioned materials by Treves and Montagu, but has absolutely no connection to the play. However, the creation of this film was also an endlessly fascinating drama of "encounters."

Montagu's research was published in 1977, but one landlady of a California boarding house read it immediately and was strangely impressed. She enthusiastically recommended it to her 26-year-old lodger, Chris de Boer. Upon reading it, he discovered an incredible drama, so he had his best friend, Eric Berggren, read it as well. The two flew to London, convinced that it would make a great film, to secure Montagu's permission to adapt it. After returning to California, the two young men worked part-time as tank washers at a beer company while writing the script. It was Chris' girlfriend, who was living with Sanger as a freeloader, who brought it to producer Jonathan Sanger. It was through Sanger that the script came into contact with Mel Brooks, the man behind the quirky comedies. It was decided that the film would be produced by his Brooksfilms (UK), and the person who was called to this production as director was David Lynch, an unknown filmmaker whose talent Mel Brooks had recognized from just one experiment, "Eraserhead."

X

The film that was created in this way, and the content that unfolds within it, is also an "encounter."

After Treves "discovered" the Elephant Man and brought him to London Hospital, a wide variety of British people (especially the upper class and intellectuals) began to encounter this strange man with a different approach than the usual sideshow spectators. At first, all of them encountered him in a way that was egoistic - or at least self-centered. The surgeon was driven by medical curiosity and a desire for academic fame. The hospital director was weighing how "the public" would view the Elephant Man, both positively and negatively, and how this would reverberate back at the hospital. Mrs.

Kendall was particularly proud of the fact that the strange man had recognized her as a symbol of beauty. She also challenged herself to overcome her instinctive aversion to him with her acting ability and sense of charity.

However, an "encounter" is one in which something inside both parties changes significantly. That is why it is an encounter.

In this case, too, the people around him are inevitably changed by the Elephant Man. The Elephant Man, too, is drawn out into the world by his encounters with them, and his very essence as a human being is transformed from the solitary man he was in the back of the freak show tent. The film conveys such a profound human impact because both of these changes are portrayed with such splendid three-dimensionality and clarity.

As Treves's relationship with the Elephant Man deepens, he is struck not so much by the novelty of the "neurofibrosis" patient as a medical subject, but by the purity and clarity of this 21-year-old young man who has survived despite his devastated condition. This not only makes the doctor the Elephant Man's best friend and protector, but also transforms him into a man who fundamentally understands what human happiness is. Treves later repeatedly emphasizes to the world that Merrick the Elephant Man possesses a high level of intelligence, pure judgment, graceful passion, and a delicate imagination. In fact, while the Elephant Man may have appeared to Treves in this way, it is the opposite: Treves himself, reflected by the Elephant Man's magnetic pull, has deepened into a person endowed with these very qualities. When we encounter the simplest of beings, we are forced to ask ourselves whether we are capable of facing this pure simplicity without shame. It is this accumulation of self-questioning that is the hammer that deepens human beings.

On the other hand, Mrs. Kendall remains a woman who, to the very end, is unable to free herself from the sense of charity within the bounds of bourgeoisie. At a charity performance, she leads the Elephant Man to his box, asks him to stand, and encourages the whole house to applaud. An arrogant sense of superiority of a victor swirls beneath her. For the Elephant Man, all he wants is to be treated normally by ordinary people. To him, being given special treatment like the Triumphant General is nothing but reverse discrimination.

Of course, Merrick the Elephant Man himself knows this. It is impossible for someone who has endured every humiliation to not be able to distinguish between the hypocrisy of charity and true "equal kindness."

But the most impressive thing about this film is that the Elephant Man, who can tell the difference between real and fake, accepts everything, is grateful for everything, and, ecstatic and intoxicated by the dreamlike feeling of the musical that the bourgeoisie showed him (it is intriguing how similar it is to the image of a Georges Méliès film), reaches the end of his life with a sense of fulfillment, having experienced everything in life, and goes to sleep forever, or rather, to ascend to the throne of heaven. On his deathbed, he mutters, "It's finished." Of course, this makes sense, as the model of St. Patrick's Cathedral that he had been building in the hospital (which was also a symbol of his exaltation to heaven) was finally complete. But at the same time, it also means that the man has now come to accept, as God's will, everything that has been given to him by others - the spite, the violence, the curious gazes, the misplaced subterfuge and kindness, and even the actions of the woman who never came to embrace him in her life. It is a nod to that. By reaching a clear sense of bliss, by which he was able to forgive and be grateful for everything that others have given him, Merrick the Elephant Man was also transformed by his "encounter" with someone.

X

It is hard to believe that a director capable of depicting this kind of "encounter" and the mutual changes that take place in such a three-dimensional and multi-layered way is only 33 years old, and has no prior experience directing a feature film. However, even in Japan, we are living in an age when director Kohei Oguri, directing a feature film for the first time, has produced the deeply moving masterpiece "Muddy River."

What's striking about David Lynch's direction (and in fact the same can be said for Oguri's) is the unwavering confidence displayed in his completely straightforward, focused filmmaking. From the violence of the heartless crowds (crowds are always heartless) pounced on the Elephant Man in the hospital and at the train station, to the poetic lyricism of his fellow performers defending him, there's nothing eccentric about this direction, and there's nothing shameful about its earnestness. In an age when brilliantly unusual moves are often seen as proof of unique individuality, the quality of the cinematic talent these two newcomers, from Japan and the United States, have built up over the years, and the quiet, upright stability of their images, deserves extraordinary attention, especially now.

But what allowed the young, inexperienced director Lynch to make such a bold debut? It goes without saying that it was the collective will of those around him who helped and supported him, their remarkable ability and unwavering dedication to the subject matter.

The fulfillment of the acting cast is particularly not limited to Bancroft and Gielgud, who give brilliant, vivid performances; it is truly significant that it permeates the entire cast, from the showman to the lowest ranks of the Yajima. Of these, John Hurt's performance as the Elephant Man, performed with such sublimity beneath the mask of a bag, is particularly impressive. He is a weakling who is completely defenseless against all violence, but in fact, the strength of the man, whose very act of not resisting is his greatest resistance, is portrayed by Hunt with such exquisite presence, just standing there doing nothing. This is Japanese "Noh."

The excellence of the staff that this production has been able to assemble is also astounding. I am particularly amazed at how Freddie Francis's black-and-white cinematography, which is even sharper in realism than the memorable masterpiece "Sons and Lovers," stands firm in its lack of sentimentality, and carefully brings to life the light and shadow of late 19th-century England in deeply sculpted shadows.

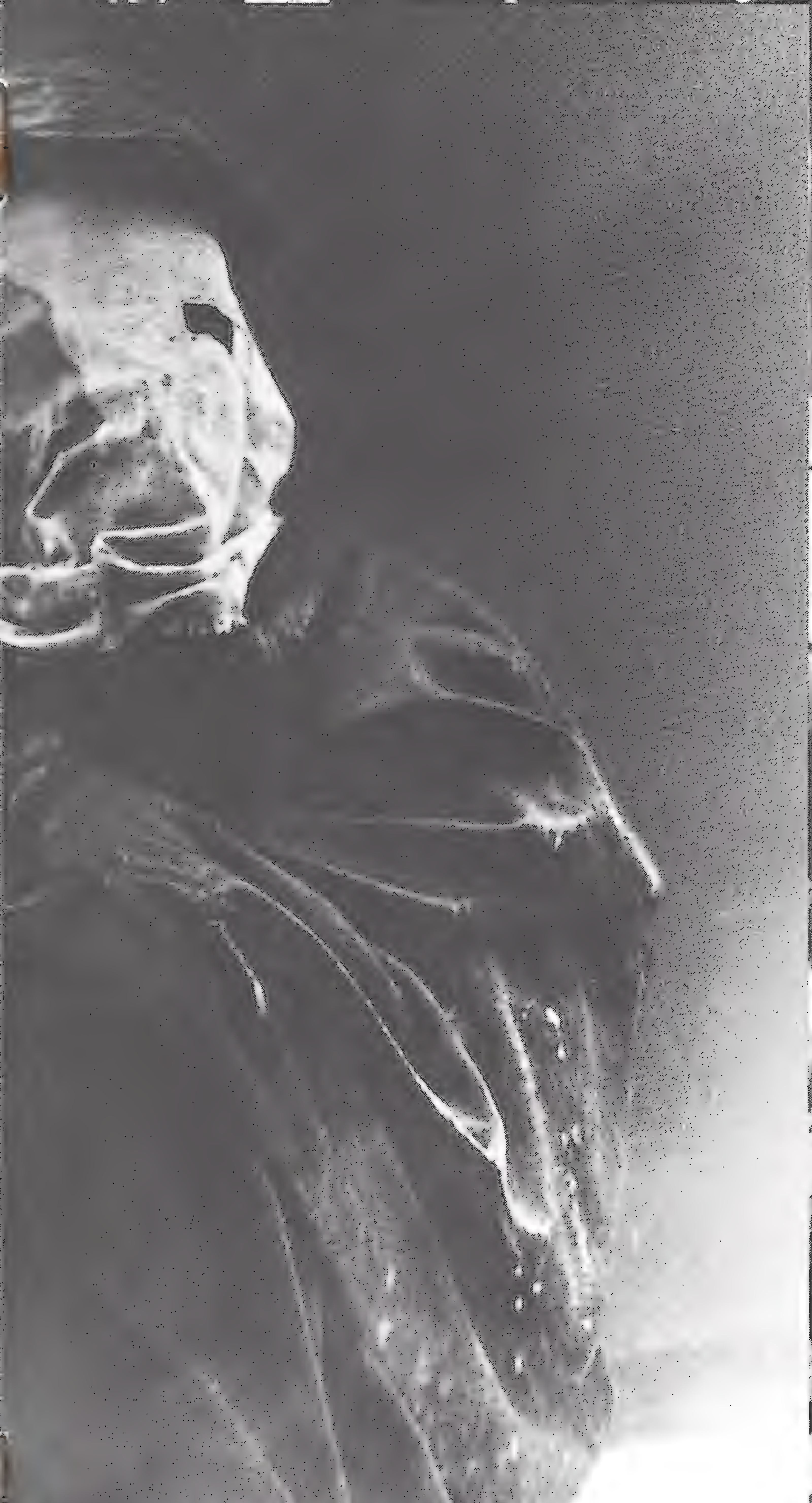
What is equally astounding and surprising is the superb realism that permeates the sound effects (Alan Splet) of this film. I have rarely heard such a robust and exquisite high-fidelity recording in a film. But more than that, each and every sound in the soundtrack awakens our limitless imagination, shaping the reality of fin-de-siècle London even more than a painting. I would say that the power of this image-evoking power is something I have never experienced before.

X

In the excellent Japanese documentary "Mother Teresa and Her World," Mother Teresa, who takes in dying homeless people from the streets of Calcutta and gives them life-saving injections even when they are nearing the end of their lives, says, "We want everyone to be able to ascend to heaven knowing that they have been brought to this world because they have been blessed and recognized by others and by society." And while Mother asks herself, "Can I love the ugliest, most miserable, and most cruel person in the world?", she uses her bare hands to rub the ailments of the sick, which others turn a blind eye to.

The film "The Elephant Man" is a film that Mother Teresa would not be ashamed of, and is a human promise.

“The Truth” Has Created A Dram

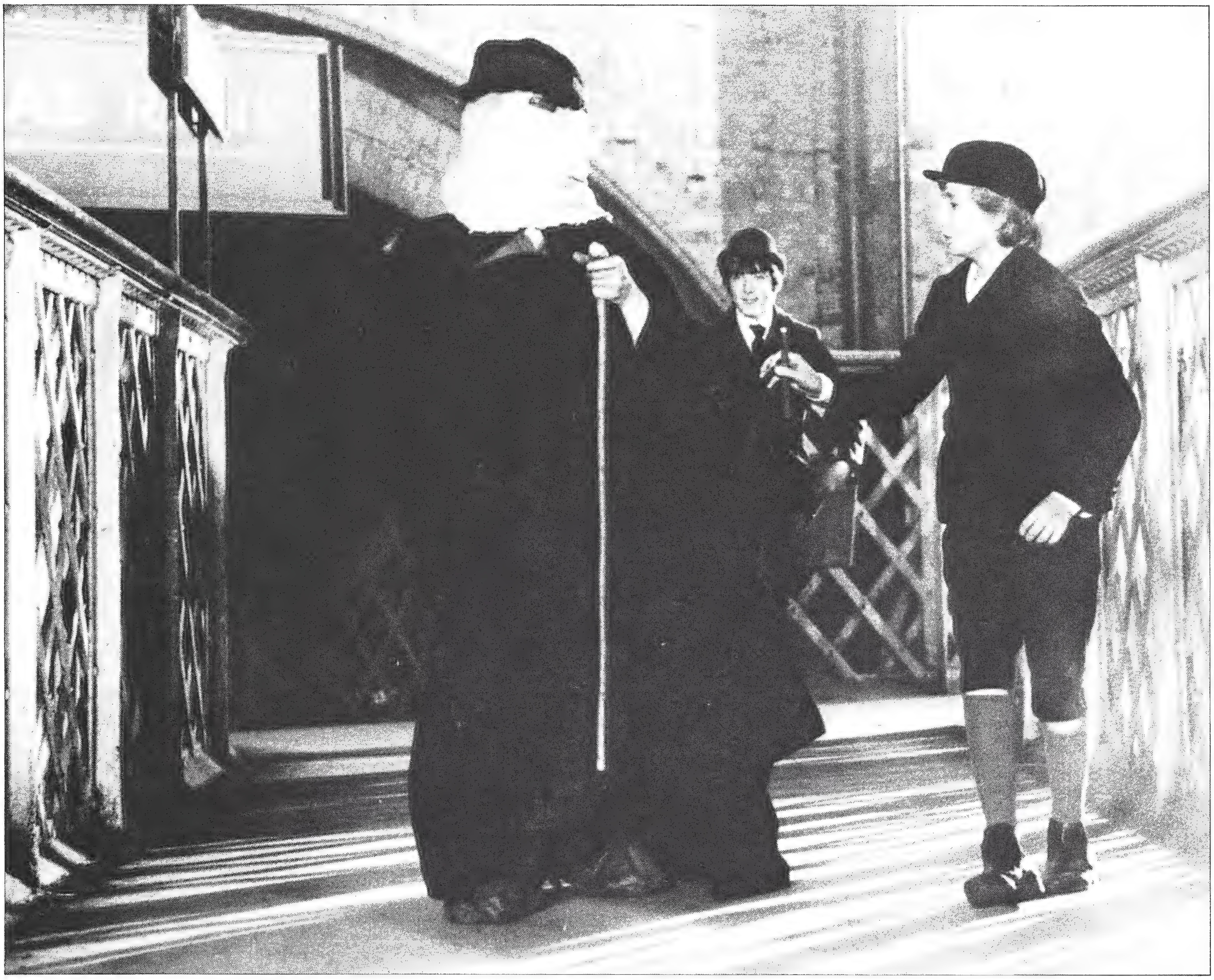


a That Cannot Be Put Into Words.

The Viewer's Heart is Illuminated in Return

Movie Critic

Chieko Kofujita



The information about this film I received at the preview stated that it "has absolutely no relation to stage or other dramatizations," and newspaper ads in the United States apparently stated that it had no connection to the Broadway stage. However, after seeing the impressive stage version of "The Elephant Man," it's inevitable to juxtapose the two media, theater and film, in one's mind. "The Elephant Man," performed by Shiki Theatre Company at Nissay Theatre last fall, was, to put it bluntly, a true triumph of ideas. At the opening, a screen descended onto the stage, projecting several photographs of the real-life Elephant Man, John Merrick. We, the audience, imprinted his appearance in our minds, and then we watched the protagonist, played by a handsome man without makeup, barely contorting his body. Throughout the show, we superimposed the handsome man's image onto the John Merrick we had seen in photographs, and our imaginations were constantly stimulated, as we experienced a theatrical performance that could be described as audience participation.

After seeing a work with such an outstanding idea, a true triumph of theatre, I was actually very surprised to hear that the same material had now been made into a film. I wondered if such a thing was even possible. Surely a film can't just show photographs of real people and be left with that? Realism is the essence of film as a medium. So what does this mean? Even though they were latecomers, they must have had a certain amount of confidence in their work, given that they were tackling such material, and I was already aware of the praise it had received overseas, but you really can't really understand a film until you see it for yourself.

The film begins with a meaningful shot: a close-up of a woman's eyes. Then, a herd of elephants crosses the screen. The woman's face overlaps with it, creating a somewhat bizarre effect. This shot eventually transitions into a speech by the owner of the freak show. Even now, I question whether this shot was necessary. The line, "I was attacked by an elephant when I was four months pregnant on an African island not even on the map..." is merely a freak show line. It's the same kind of familiar line that was common in Japan back in the day: "The sins of the parents are repaid by the children..." The cause of the disease has never been medically proven, so the shot seems overly suggestive. Despite this causal treatment, the film's portrayal of the protagonist in the first half even gives it the appeal of a suspense thriller. Cinematic realism must at some point reveal the Elephant Man for who he is. But the problem lies in the way it's presented. I think it was really well done. When we first meet him in the freak show, surgeon Treves, we only see him vaguely in the dim light, but at the hospital the scene changes as he puts his hands on his white headscarf, and at the conference we see him in silhouette behind a curtain - an elaborate arrangement. When he visits the hospital for the second time and his admission is confirmed, he catches the eye of the director, and the nurse bringing him his meal screams, but we still don't get a clear glimpse of the Elephant Man himself. It's only later, when the surgeon rushes into the room at the sound of the nurse's screams, that we see John Merrick sitting in bed, looking at us. He makes his appearance almost 30 minutes into the film. It must have been a well-thought-out composition, but throughout this time we're constantly wondering what he'll look like when he takes off his headscarf. This stimulation of the imagination, so to speak, is similar to the idea of a stage play, but the way the film keeps the viewer engaged, seemingly revealing the true Elephant Man at a moment's notice, is impressive. This is perhaps a testament to the skill of new director David Lynch.

Once the protagonist makes his appearance, the reactions are divided into two groups. First, there are those who show honest surprise or a blatant, rude interest. Then there are the upper-class people who are also interested in him. I liked the first group, the ones who are genuinely surprised, with such explicit depictions. It's the nurse who drops her plate and screams, the children who instinctively follow him when he returns to London from the continent, and the grown men who chase him into the bathroom. Their surprise is easy to understand, and if the author had criticized them, it would have sounded even more fake. The people who come to see the protagonist, guided by the hospital boilerman, were truly unpleasant. They are probably near the bottom of class-based Britain, and even though I could understand their honesty in seeing the protagonist as someone even lower than themselves, it was truly unpleasant. However, I thought the scene where they all barge into the hospital room and bully the main character was amazing.

The problem is the upper class. The scene where Mrs. Kendall, played by Anne Bancroft, visits John Merrick's hospital room and recites lines from "Romeo and Juliet" is brilliant, and the scene where she kisses him and says, "You're no Elephant Man. You're Romeo," is even moving. She also tells the protagonist, who wants to go to the theater, "Come on in. The theater is romance." However, after Mrs. Kendall's visit, a succession of aristocrats visits the hospital, and even the Crown Princess joins his side, making John Merrick a perfect target for the charity of Victorian upper class. At this point, he also acts like a gentleman, reminding us of the famous line from "My Fair Lady," "The difference between a flower girl and a lady is not how you behave, but how you are treated." At the same time, a new worry emerges for the surgeon: just because he has moved from a freak show to a hospital, does that mean he is still a spectacle? This worry of his is presented to the audience as a problem: whether the interest and reactions of the upper class, including Mrs. Kendall, really come from their hearts. The question is whether this was not hypocrisy. The film, including the reaction of the surgeon's wife and the behavior of the circus dwarves, does not seem to make any assertions. Neither the film nor its creators seem to be making any clear statements. This means that everything depends on how the viewer interprets it. Whether it is hypocritical or not, the viewer's heart is illuminated in this film. In the scene near the end, when the protagonist waves from the theater box, I felt that the film had transcended its role as a spectacle and achieved victory, but I wonder if that is really the case.

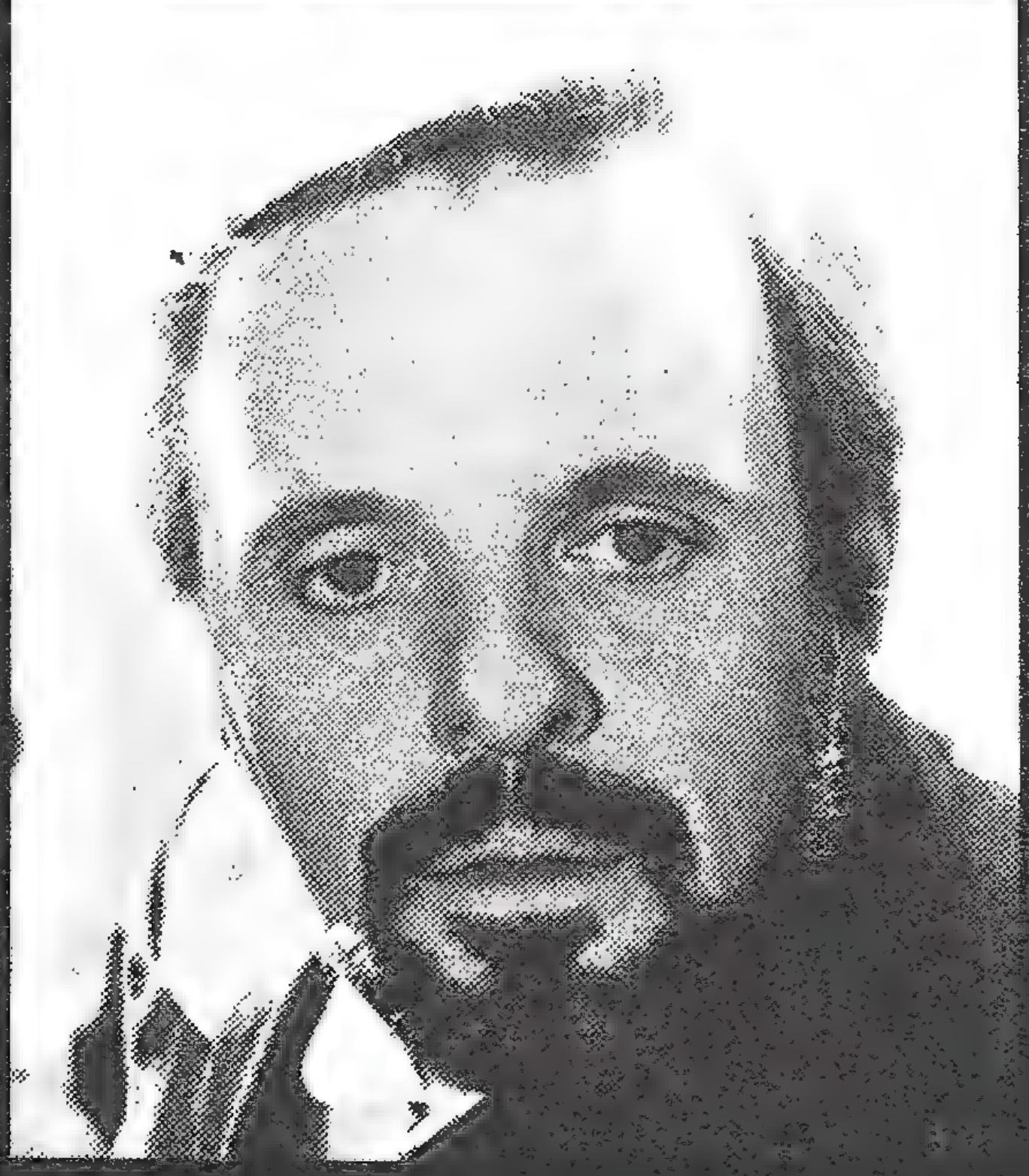
Like the play, the film is based on the records of surgeon Treves, but if you read the excerpts in the Shiki Theatre Company's program, you'll see that a large part of it has been adapted to create cinematic excitement. Just to be clear, here's the account of John Merrick's first visit to the theatre: "Merrick was taken to the theatre in a carriage with blinds drawn over the windows, entered through the royal entrance and was allowed up a special staircase to his box. I persuaded the three head nurses of the hospital to wear an evening dress and sit in the front row of the box, partly to decorate the box, but also to hide Merrick."

JOHN HURT

ジョン・ハート

An actor's job is to play a variety of roles, but this experience is unprecedented. The fact that the producer, director, and screenwriter all agreed on choosing him for the lead role speaks to his wide range of talent and solid acting ability, and his convincing performance, which lived up to expectations, is sure to become a glorious page in film history.

He was born on January 23, 1940, in Derbyshire, in central England. He grew up in a strict family: his father was a clergyman, his mother an engineer, his brother a priest, and his sister a teacher. At the age of 16, he declared he wanted to be an actor, but in reality he chose to pursue a career in the arts. He then applied for a scholarship to RADA (Royal Academy of Dramatic Art), and entered the world of theatre. He made his acting debut in 1962. Since then, he has appeared in films, plays, and TV, rising from a promising newcomer to a renowned actor with all-round talent. He was nominated for an Academy Award for his role in "Midnight Express" (1979). His notable works include "Alien" (1980). He lives in the suburbs of London.



ANTHONY HOPKINS

アンソニー・ホプキンス

A young, talented doctor at a London hospital faces questions of conscience as a doctor and as a human being, and his anguish permeates the screen, uniting with the audience. "If I can't be in this film, it's meaningless," he said, showing the depth of the passion he poured into this film.

Born in South Wales in 1937, he entered the Cardiff School of Dramatic Artillery at the age of 17, and then served two years of compulsory military service in the artillery. In 1960, he began his career as an assistant stage director, before studying at the Royal Academy of Dramatic Artillery for two years. From 1965 to 1967, he worked at the National Theatre, where he quickly rose to prominence, understudying Olivier.

He made his film debut in 1968 in "The Lion in Winter." After returning to the National Theatre in 1970, he expanded his activities to TV, starring in the long-running drama "QB 7," which was broadcast in Japan and attracted much attention. After appearing on Broadway in 1974, he moved to Hollywood and continued to appear in films. His major works include "A Bridge Too Far" (1977) and "Magic" (1978).

ANNE BANCROFT

アン・バンクロフト

Long before the casting was decided, upon reading the script, she asked the producers to consider her for the role of Mrs. Kendall. Her enthusiasm seems to come through on screen. Born in New York in 1931, she studied at the American Academy of Dramatic Arts and made her film debut in "Don't Bother to Knock" in 1951. She went on to win a Tony Award for her stage role in "The Miracle Worker," and the Academy Award for Best Actress in a Leading Role in 1962 for her role in the film. She also received Oscar nominations for "The Graduate" in 1968 and "Days of Love and Applause" in 1979, making her a valuable actress among the greatest of all time. She is also the wife of director Mel Brooks.

SIR JOHN GIELGUD
サー・ジョン・ギールガッド

The director of a London hospital, who hides a deep sense of compassion beneath his dignity, is probably the first to tackle a topic like this in his career spanning more than half a century.

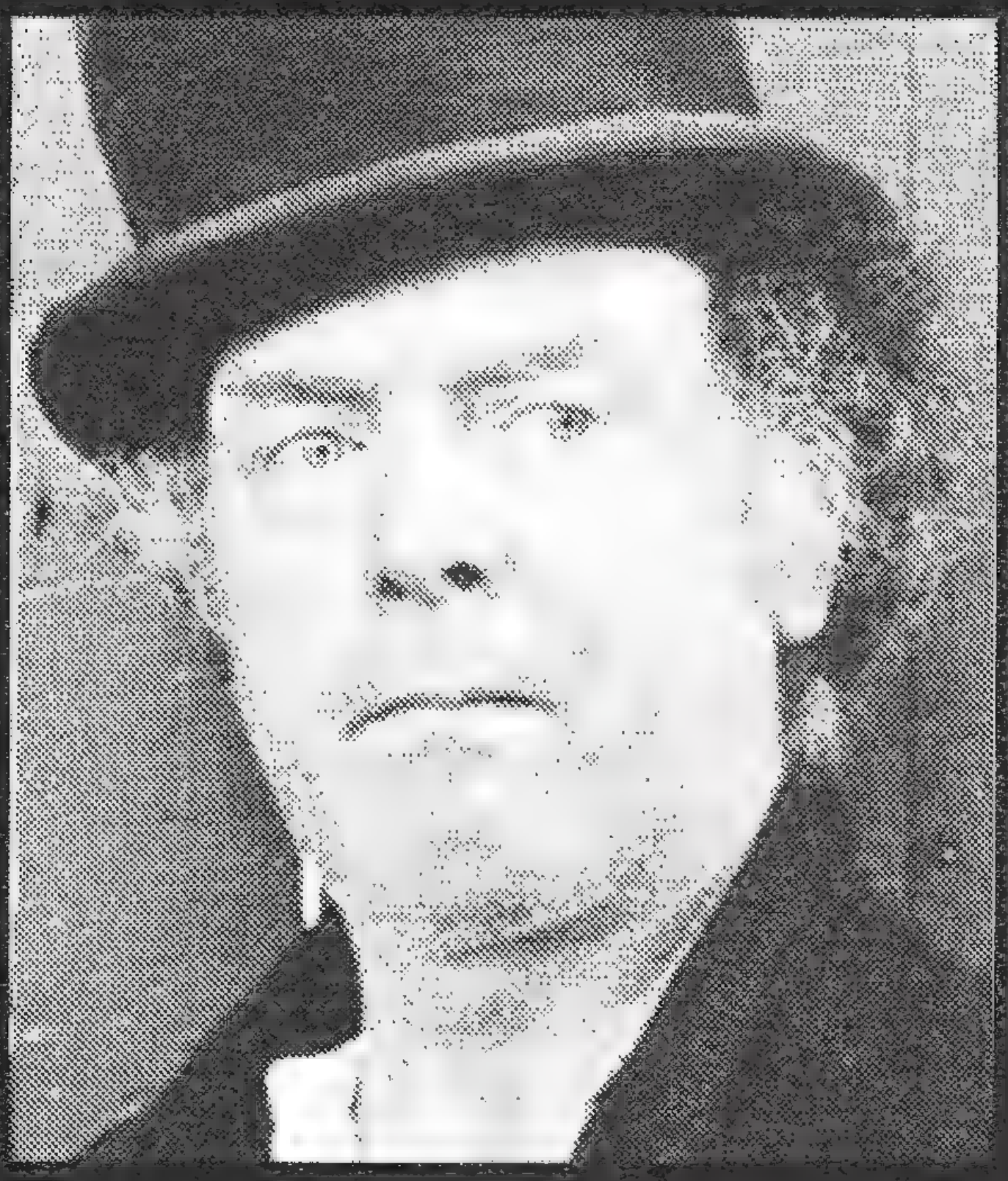
Born in London in 1904, his mother's family had been famous actors for generations. Contrary to his parents' expectations, he chose acting as his calling. After graduating with honors from the Royal Academy of Dramatic Art, the future Shakespearean actor went on to star in a succession of famous plays, including his acclaimed "Hamlet." While primarily active on stage, he also displayed his powerful acting chops in films, including "Richard III" (1953), "Beckett" (1963), "Murder on the Orient Express" (1974), and "Providence" (1978).

DAME WENDY HILLER
デーム・ウェンディ・ヒラー

Everyone will have complete confidence in this popular head nurse, who continues to provide devoted nursing care with firm insight.

She began as a trainee at Manchester Repertory Theatre, and achieved great success by moving from London's West End to New York and Broadway. Her talent was so great that George Bernard Shaw asked her to appear in her own productions of "Saint Joan" and "Pygmalion." While continuing to perform energetically on stage, she also appeared in "The Journey" (1958, Academy Award winner) and "Even if My Life Is At Stake" (1966).

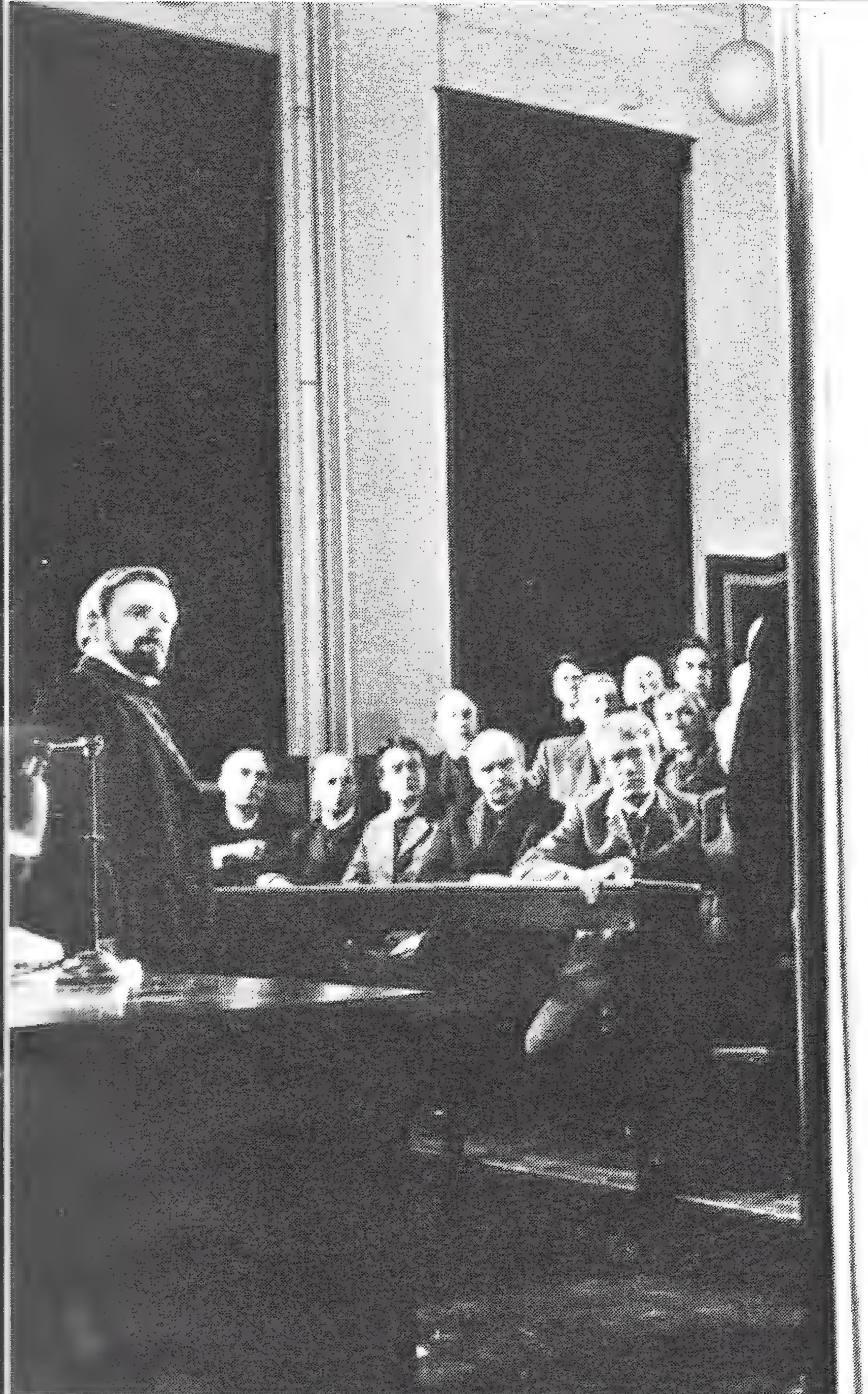
She also appeared in films such as "Murder on the Orient Express" (1974). In 1973, she was awarded the title of Dame.



FREDDIE JONES
フレディ・ジョーンズ

The showman, Bytes, treats the Elephant Man like an animal, yet becomes flustered when things go wrong. But what a difference is there between the people he displays as a spectacle and the audience? Bytes' existence is too bitter.

After studying drama at Rose Bruford College, he trained at a repertory theatre and joined the Royal Shakespeare Company. As his talent was recognized, he played many leading roles on television and won the Best Actor Award at the Monte Carlo Festival. His film credits include "The Event" (1966), "Far From the Madding Crowd" (1967), and "Antony and Cleopatra" (1971).



CAST

John Merrick	JOHN HURT
Frederick Treves	ANTHONY HOPKINS
Mrs. Kendal	ANNE BANCROFT
Carr Gomm	SIR JOHN GIELGUD
Mothershead	DAME WENDY HILLER
Bytes	FREDDIE JONES
Night Porter	MICHAEL ELPHICK

キャスト

ジョン・メリック	ジョン・ハート
トリーブス	アンソニー・ホプキンス
ケンドール夫人	アン・バンクロフト
カー・ゴム院長	サー・ジョン・ギールガット
婦長	デーム・ウェンディ・ヒラー
バイツ	フレディ・ジョーンズ
夜警	マイケル・エルフィック

DAVID LYNCH
Director

The generation that included George Lucas of "Star Wars" and Steven Spielberg of "Jaws" has now welcomed another cutting-edge filmmaker into their ranks. He is no ordinary person, having been nominated for an Academy Award for his first directorial work.

Born in Montana, he studied at the Corcoran School of Art in Washington, D.C., and the Museum School in Boston, before moving on to the Pennsylvania Academy of the Fine Arts. There, he received an Independent Filmmaker Grant from the American Film Institute and made the 16mm film "The Grandmother." This led to his admission to the Center for Advanced Film Studies in Los Angeles in 1970. “Eraserhead,” a 35mm black-and-white film five years in the making, was completed in 1977, but for the past three years, critics and commentators have been enthusiastically discussing this masterpiece of ritualistic themes. Producer Jonathan Sanger was so impressed by "Eraserhead" that he immediately asked him to direct "The Elephant Man." His talent for vividly contrasting the light and shadow of British civilization at the end of the 19th century, employing a monochrome screen rich in shadows and using sound almost like music, is truly extraordinary. "It could have been a nightmare, but everything went smoothly," he recalls, revealing the difficulties he faced.

JONATHAN SANGER
Producer

He chose "The Elephant Man" without hesitation because he is interested in social outcasts and sympathizes with the tenacity of those who fight to win human dignity from lives of humiliation.

After graduating from film school in the mid-1960s, he worked on documentary films in South America for four years until 1972. In 1973, he began working on feature films as an assistant director, working with directors such as Paul Mazursky, William Friedkin, and Mel Brooks.

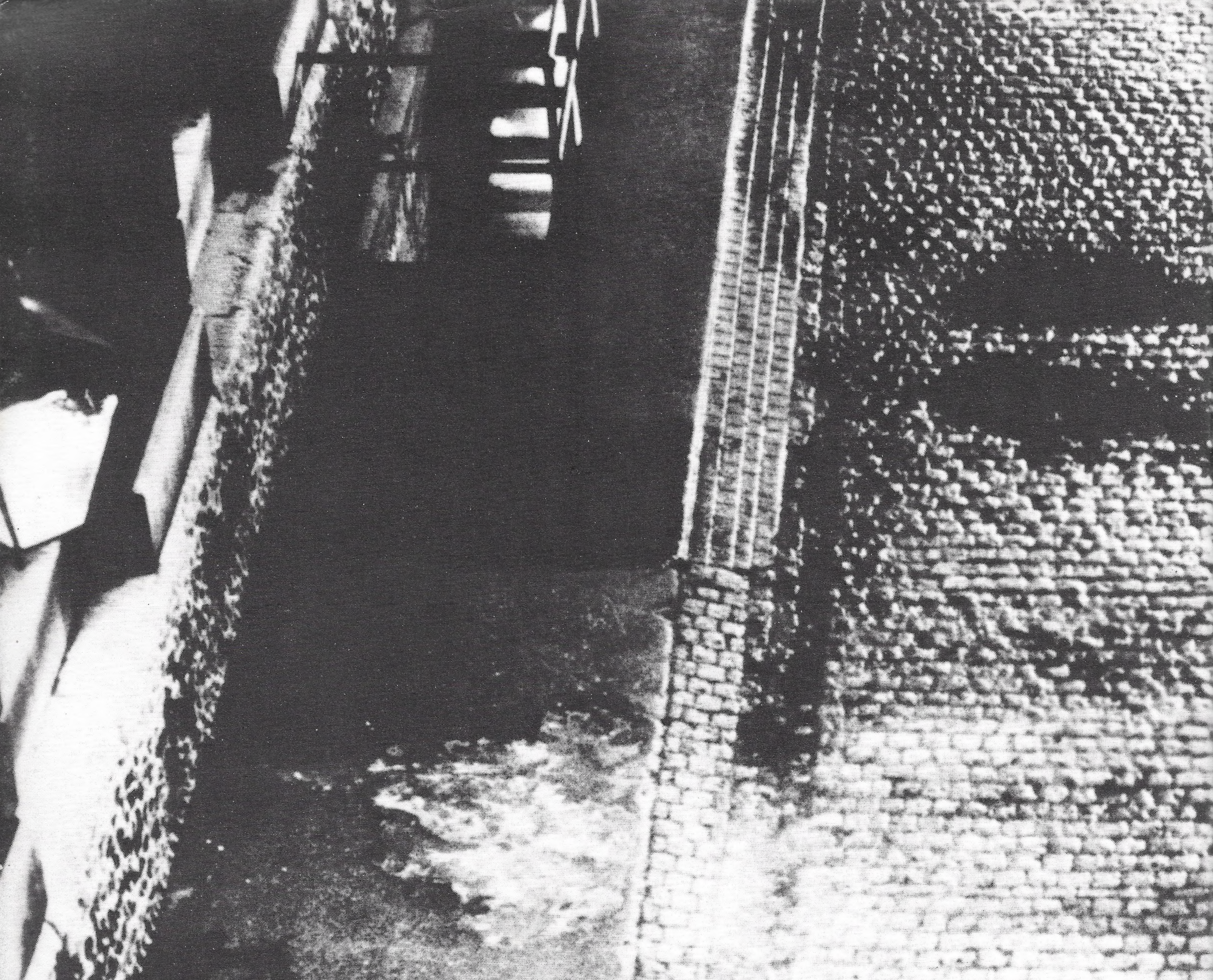
In 1978, he bought the screenplay for "The Elephant Man," and around the same time, he collaborated with Mel Brooks, who had read it and been deeply impressed by it, and they decided to produce the film. The screenwriters, Christopher DeVore and Eric Bergren, were inspired by the memoirs of Dr. Frederick Treves, which described the life and suffering of "The Elephant Man," John Merrick. Lynch also joined in writing the screenplay for the film.

FREDDIE FRANCIS
Photography

His meticulous composition and profound visual impact are the result of his experience, built up from his background as a stills photographer. His first major project was "Moby Dick" in 1956, where he was responsible for special effects, a role he says he still considers his biggest failure. However, he won an Academy Award for Best Cinematography for "Sons and Lovers" in 1960, a time when British films were shocking the world with their first forays into realism. He is also an established director, and his time as cinematographer for "The Elephant Man" prompted him to renew his commitment to cinematography.

JOHN MORRIS
Composer

His melancholic yet powerful melodies blend beautifully with the images, further enhancing the film and penetrating deep into the heart. Although he has worked on most of Mel Brooks's films to date, he is not yet well known in Japan. However, his talent has been highly praised in the US and the UK, as evidenced by his Academy Award nomination. As a result of his friendship with Mel Brooks, he also worked on Gene Wilder's "The New Sherlock Holmes: The Strange Adventures of his Younger Brother" (1977), and has been active in a wide range of fields, from composing for television series to New York theatre productions.



STAFF

Director	DAVID LYNCH
Producer	JONATHAN SANGER
Written by	CHRISTOPHER De VORE ERIC BERGREN DAVID LYNCH
Music by	JOHN MORRIS
Driector of Photography	FREDDIE FRANCIS
Production Designer	STUART CRAIG
Costume Dasigner	PATRICIA NORRIS
Editor	ANNE V　COATES

スタッフ

監督	デビッド・リンチ
製作	ジョナサン・サンガー
脚色	クリストファー・デ・ボア エリック・バーグレン デビッド・リンチ
音楽	ジョン・モリス
撮影	フレディ・フランシス
美術	スチュアート・クレイグ
衣裳	パトリシア・ノリス
編集	アン・V・コーツ

The Elephant Man

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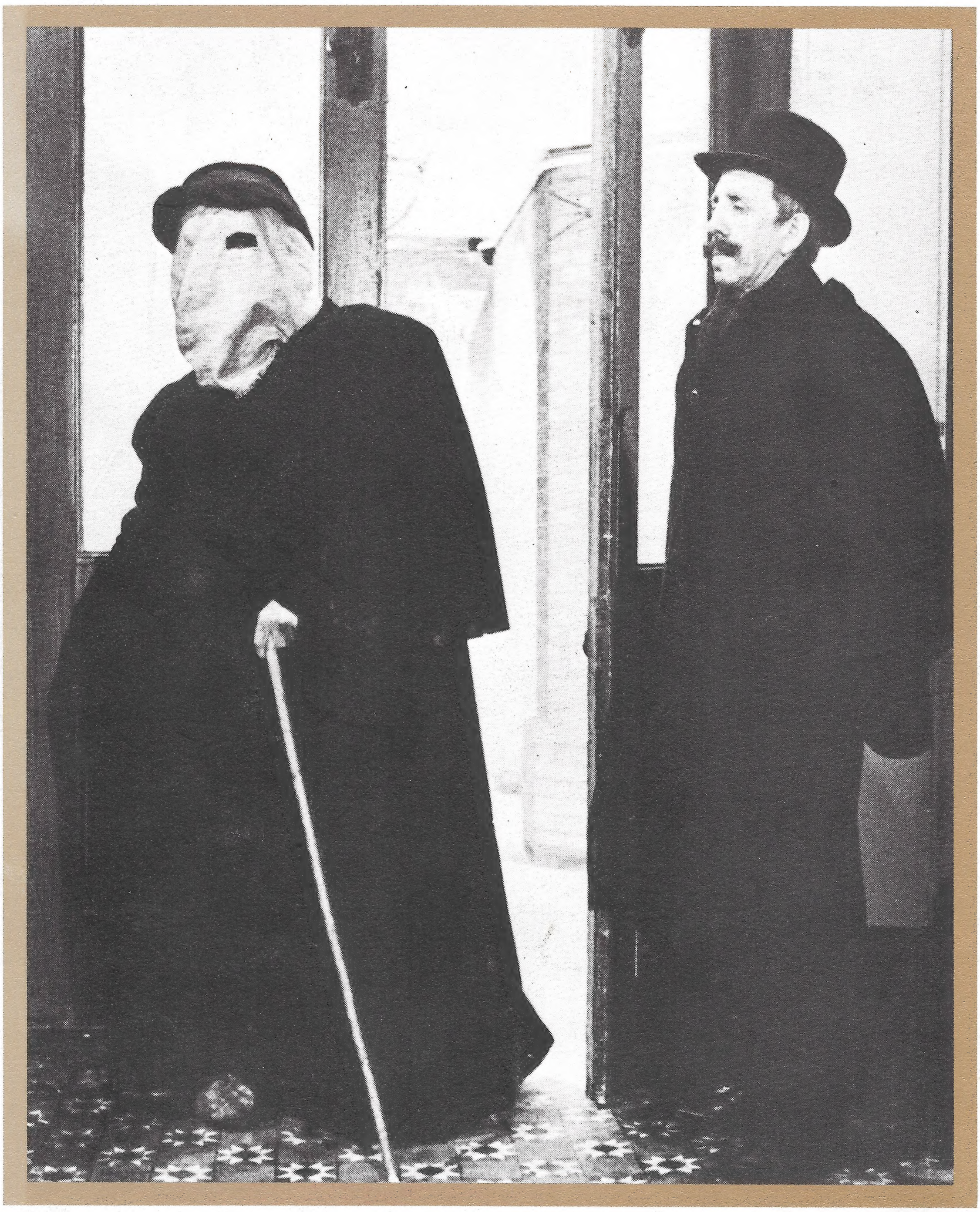

TOWA 東宝